

L.A. WEEKLY February 20-26, 1981

Pick Of The Week



Detail from Joey Fay's "Meghan's Friends"

Joe Fay refers to his paintings as "Post-Futurist." They are energized spiky icon shapes of animals, cowboys, airplanes — even the L.A. City Hall. The figures, however, often become one with the backgrounds and the canvas seems a large vibrating puzzle of impudent colors. New Image, Neo-Onda, whatever the current label, they shock with shocking pink and aqua layered over chartreuse and black. These are not "academic" paintings and call to question the concept of "bad" versus "good" taste. They are barely disguised narratives that explore everything from the evening news to Fay's own Irish background and Gaelic folktales. Not for those still wedded to formalism. At Molly Barnes thru March 31.

Exploring similar terrain in a more self-consciously stylish vein are the paintings of **Sheila Elias**. It's basically Ab-Ex gone to slash and glitter, but still the paintings do work. They are pretty and funky, unserious and unafraid. At Kirk DeGooyer's thru Feb. 28.

Also of interest are **Philip Reich**'s cross cut sections of geology in pen and ink and mini-landscapes in prismacolor at the L.A. Museum of Art thru March 1. •

—Hunter Drohojowska